

# THE ANTIQUE PHONOGRAPH MONTHLY

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## AN UNKNOWN CYLINDER RECORD CABINET

The record cabinet is almost as old an item as the phonograph. Even some of the first tinfoil machines came with their own wooden bases, with a low, flat drawer to hold the sheets of tin and silver foil. Then there were wooden boxes with spindles to hold wax dictation cylinders as early as 1888. But many of the most beautiful cabinets appeared as combinations, with their own phonographs inserted in the top. Some of these had already appeared by 1893. So, when we answered a call some time ago from a local antique shop, we thought we'd get an unusual cylinder cabinet. But once there, the proprietor told us that he had "fixed" it for us, and thrown away the top because it had a hole in the center! In the process, he even cut down the sides, so that it now measured 35" high. (The width is the original 32½"). Holding back our temper, we bought it anyway, and hope someday to restore it. Does anyone have its mate with which to compare it? This cabinet probably dates from 1896, and the opening behind the door may have contained batteries.



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The 1974 **APM** Subscription Rate is \$5.50 a year. Any subscriber may have a free sample copy of **APM** sent to a friend if a first-class stamp is enclosed.



A photograph of William Hayes, taken in the 1950's.  
(See article starting on page 3)

**DEAR APM:**

**Question:** What is the significance of the code letters on Columbia Graphophones?  
R.A., Cleveland, Ohio

**Answer:** This is a confusing subject. Generally speaking, the letters do not stand for anything beyond indicating the order of development. There was a Type B Treadle produced in the late 1880's, but this later became known as the Type T (for Treadle). Then Columbia named their portable electric machine in 1895 the Type U, since it used the treadle top. The letter S was used for Slot-machine, and R for Repeater. But Types F\* G\* H\* I\* and K seem merely to be alphabetic in 1895. The N was probably the last Graphophone produced while Columbia was still in Washington, and when they moved to New York in early 1897, a new alphabetic system was devised, beginning with A, B, C, etc., AA, AB, etc. But once in a while, the letters still stood for something, like GG for Graphophone Grand and C for Commercial. The open-works Type Q was probably alphabetic. After AZ was reached in 1905, a new double letter system was used, such as BC, BD, BE, etc. The number of Columbia models far exceeded those of Edison, despite the fact that more Edison machines were sold. Columbia machines have yet to come into their own as popular collectors' items.





## THE REMINISCENCES OF WILLIAM HAYES (1895-1914)

Through the kindness of Ray Wile and the Edison National Historic Site, we have obtained the personal reminiscences of William Hayes, one of the pioneer recording engineers. Mr. Hayes was associated with the Edison family from 1895 to 1956 and was considered to be one of the greatest living authorities on the early days of recording. But let Bill Hayes, who is no longer with us, tell it in his own words:

### PIONEER DAYS

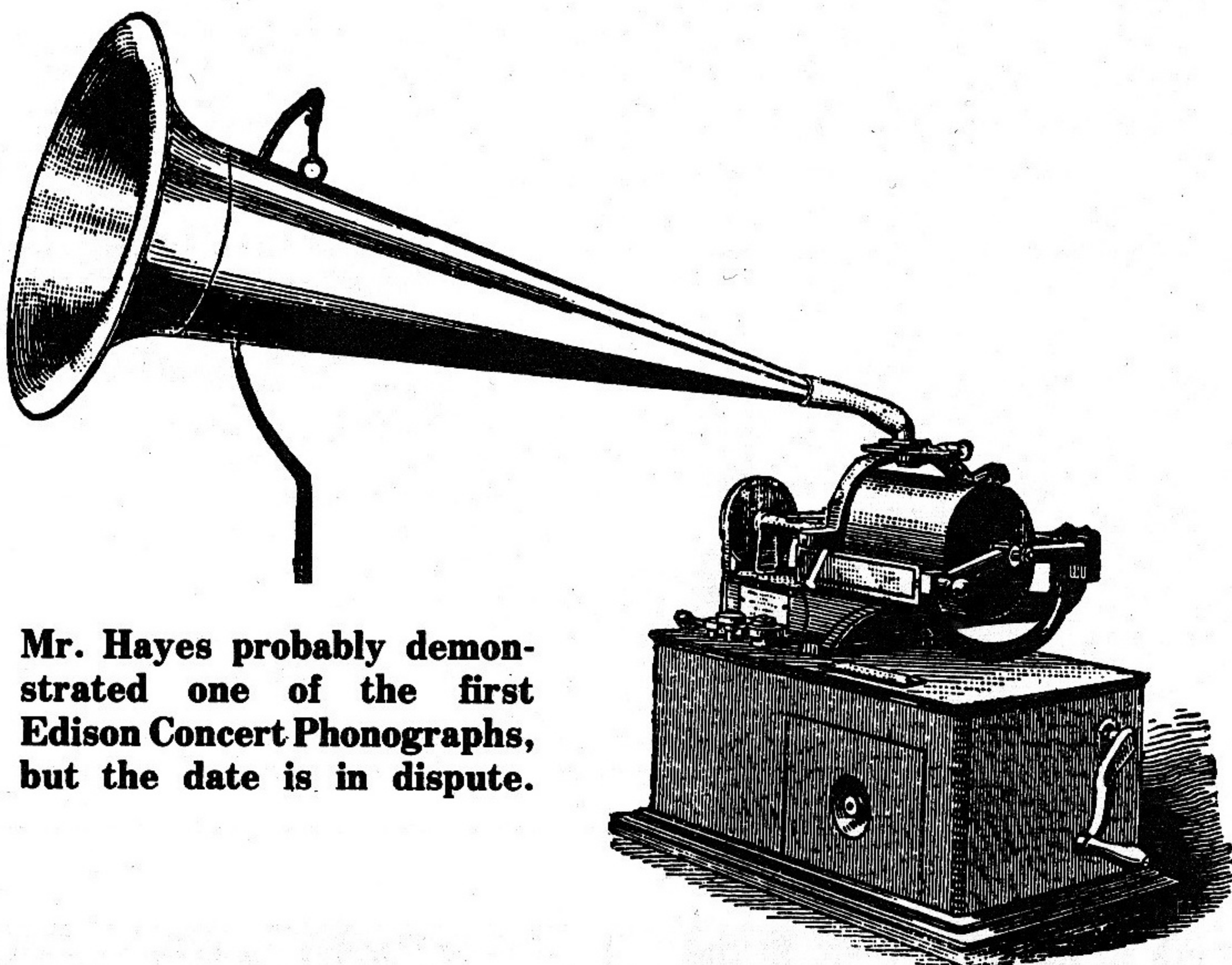
On March 15, 1895, I secured employment in the Machine Shop of the National Phonograph Company (1), working in what was called the Tool Crib. After a period of about seven months I was transferred to the Duplicated Record Testing Department and, due to my knowledge of music, I was made Supervisor of the Testing Room. In this department I worked about one year and was then transferred to the Recording Department, which at that time was in No. 4 Building and the department was managed by Walter H. Miller. My duties consisted of testing the master records and delivering them to the Duplicating Department and taking care of the inventory of masters. I also charged storage batteries, which at that time were lead cells and were used for the power on recording machines.

In the course of time, Mr. Miller taught me the recording end of the business and in the fall of '97, I was sent to St. Louis to demonstrate recording at the St. Louis Business Exposition. We made records on the large Concert Phonograph using blanks 4" in diameter (2). These records were sold there as soon as recorded. The sales were taken care of by Mr. Patrick Conroy, at that time a partner in Conroy Brothers, owners of several large department stores in the West, and one of our largest jobbers. The artist employed at the time was Mr. Arthur Collins and he was accompanied by Mr. Fred Bachmann, both being in steady employment in the Recording Department. Collins was taking care of Mr. Miller's correspondence and singing "coon songs," at that time very popular.

We spent two weeks in St. Louis and about two months after our return Mr. Miller and myself went to San Francisco to make a catalogue of Chinese records (3). At that time our largest jobber in California was Mr. Peter Bacigalupi and we made the records in the building in which he conducted his business. Peter was a real Edison enthusiast and a frequent visitor to Orange, [N.J.]. He took great care of us.

In 1898 we again demonstrated record making in St. Louis and once more we were well taken care of by the Conroy Brothers.

(Con't on p. 4)



Mr. Hayes probably demonstrated one of the first Edison Concert Phonographs, but the date is in dispute.



(Con't from p. 3)

## FIRST FOREIGN CATALOG

In the fall of 1899 it was decided by our company to make a catalogue of foreign selections. This decision was made because of the many complaints received from customers of foreign extraction in this country. These complaints were due to the poor selection of artists and composers chosen. When I say poor selection of artists, I do not mean that the artists did not have good voices or musical training. I mean that the artists were not familiar with the languages in which they were singing, and, of course, this was recognized at once by people who were familiar with the languages.

Early in 1900, Mr. Charles Stevens, then Manager of the Foreign Department, and Mr. Thomas Graf, who had been made Manager of Sales in Europe, and myself sailed for Antwerp, Belgium. Mr. Graf established his headquarters there because Antwerp was considered the best point at that time, the space in government bond houses being very reasonable in price, and we had large shipments of records and machines arriving from America.

The first employees in Antwerp were two office clerks, residents of Vienna, and friends of Mr. Graf who was also a native of Vienna. They were two brothers by name of Mellinger. The next employee was a resident of Amsterdam, then employed by a firm in Antwerp. His name was Content and he became Mr. Graf's secretary due to the fact that he was very efficient and a good linguist, speaking French, English, German, Flemish and Dutch. Content later came to America and became a member of the International Staff.

## FOREIGN RECORDING UNDERWAY

We started our recording in the same building in which Mr. Graf had his offices and made a catalogue of about 100 selections, the majority being in Flemish, Walloon (a French dialect spoken in Belgium) and Dutch. While I was doing the recording in Antwerp, Mr. Stevens and Mr. Graf visited Milan, Italy, and made arrangements for the recording of a catalogue of Italian selections, both operatic and comic selections.

I started work in Italy, in Milan, in the  
(Con't on p. 5)

## SONGS IN HEBREW

By William Dory

- 12114 Kol Nidre Religious
- 12111 Das Pekela from The Pretty Miriam
- 12112 Der Boocher
- 12113 Der Pusick from The Jews in Morocco
- 12115 Die Strassenfrau

## SONGS IN L A T I N

By W. F. Hooley

- 12116 Tantum Ergo

## SONGS IN RUSSIAN

By Osip Borisov

- 12059 Ach Vi Sieni
- 12074 Kak u nasich u Vorot
- 12060 Krasin Sarafan
- 12068 Moskva
- 12069 Russian Hymn
- 12070 Troika Mtchitsia
- 12061 Vdol Da Po Riechkie
- 12063 Vdol Po Ulizie
- 12071 Vo polu berezinka Stolala
- 12062 Winz Po Matushkie

## SONGS IN SPANISH

By Senorita Godoy, (G) and Signor Francisco, (F)

- |       |  |   |
|-------|--|---|
| 12000 | A La Luna                                  | F |
| 12009 | Ay Chiquita Castanets effect               | F |
| 12005 | Bolero des Matadores With Castanets effect | F |
| 12077 | Caballero de Gracia                        | F |
| 12088 | Cancion Nacional Chilena                   | F |
| 12010 | Canto de Amor                              | F |
|       | Recitation on Beautiful Piano Melody       |   |
| 12089 | Cousijos                                   | F |
| 12078 | Duena Mia                                  | F |
| 12093 | El Café de Puerto Rico                     | F |
| 12075 | El Canto del Presidiaro                    | F |
| 12082 | El Celoso                                  | F |
| 12047 | El Gorro Frigio                            | G |
| 12092 | El Jaque                                   | F |
| 12067 | El Milagro de la Virgen                    | F |
| 12008 | Hasta la Manana With Castanets             | F |
| 12007 | La Boca de Pepita With Castanets effect    | F |
| 12083 | La Calesera                                | F |
| 12076 | La Cocina                                  | F |
| 12044 | La Cocina                                  | G |
| 12011 | La Golondrina Mexican Sentimental Song     | F |
| 12003 | La Morena With Castanets effect            | F |
| 12081 | La Serenata                                | F |
| 12004 | La Sevillana With Castanets effect         | F |
| 12045 | La Paloma                                  | G |
| 12013 | La Tempestad                               | F |
| 12014 | Lola                                       | F |
| 12079 | Los Ojos Negros                            | F |
| 12002 | Me Gustan Todas                            | F |
| 12091 | Mi Patria                                  | F |
| 12046 | Nina Pancha                                | G |
| 12012 | Quien te Llamô Petenera                    | F |
| 12090 | Recuerdo de Aragon                         | F |
| 12087 | Sal A Tu Ventana                           | F |
| 12001 | Tengo El Negrito la Mulatta                | F |
| 12066 | Teresita Mia With Castanets effect         | F |

Edison Foreign Selections, Fall 1900



(Con't from p. 4)

Hotel Elwert, via Torino. The proprietor of this hotel was a Swiss by the name of Elwert, hence the name — Hotel Elwert. The first records were made about the middle of May and I finished in the latter part of August, making, as near as I can remember, about 175 to 180 selections.

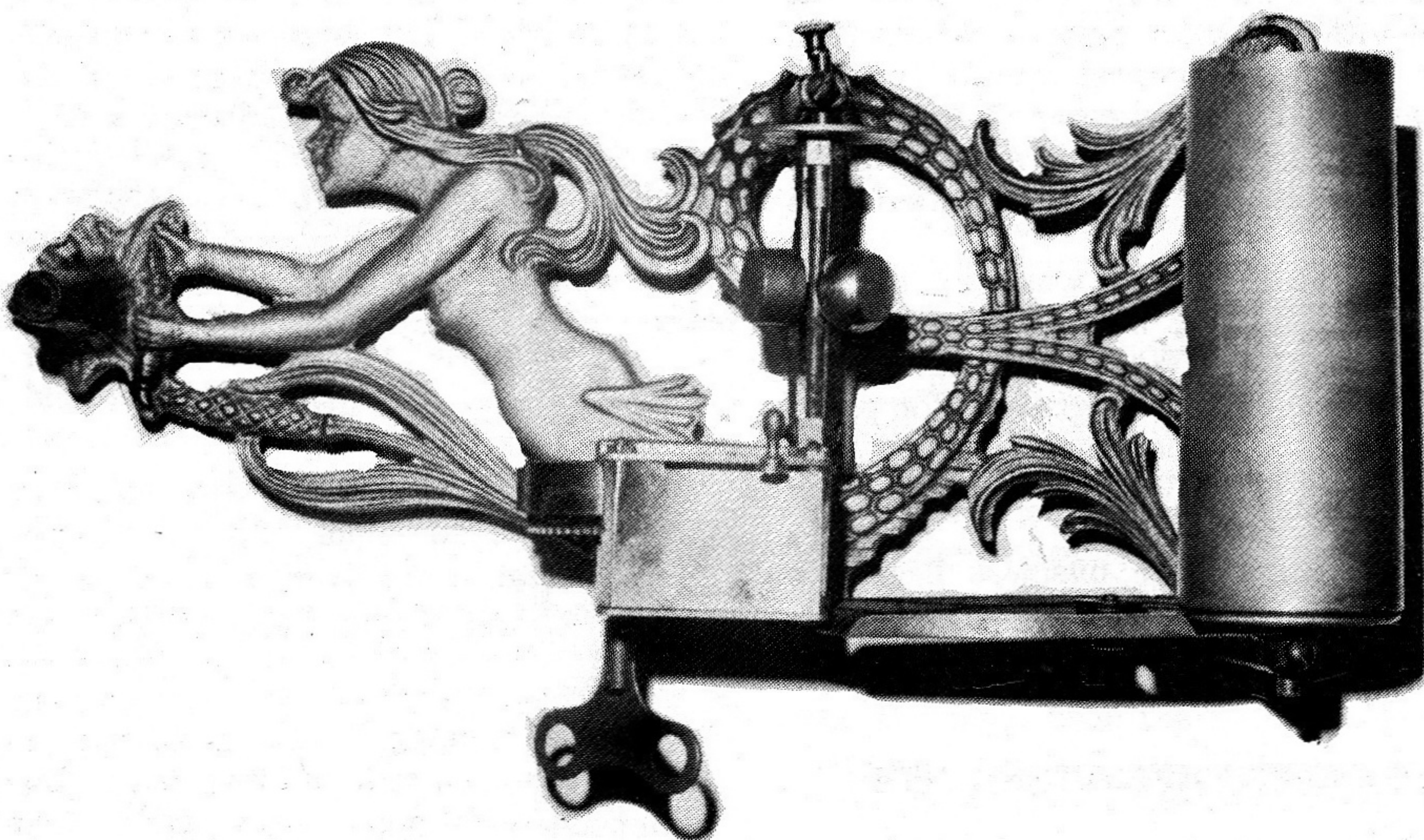
Mr. Graf returned to Italy about a week before I had finished and he and I then made a trip to Austria, visiting Vienna and several small towns. We then went to Hungary, visiting Budapest, and in these places we made arrangements for artists to be in Berlin at later dates to make German, Hungarian, Czech and yodeling selections. We made at least 200 selections in Berlin — address, Konigin Augusta Strasse, near Potsdamer Platz — finishing in October, and then returned to Antwerp. When I arrived there, I found that Mr. Graf had made two additions to his staff — a Mr. Fred Thorhauer and a Mr. Maurice Lehmann.

During my stay in Antwerp, many thousands of records were shipped from America and also many hundreds of phonographs and the situation began to look very bad for Mr. Graf, due to the fact that about 50 per cent of the records were decidedly for U.S.A. consumption and the

smaller phonographs were being made much cheaper in Europe than they could possibly be made in America. It seemed, however, that Fate must have been on our side because the Entrepot [bond houses] went up in smoke and the company profited to a great extent due to the goods being heavily insured. Needless to say, Mr. Graf was considerably cheered and for the next two years he met with quite a little success.

### THE ICS CYLINDERS

After my return from Europe in 1901, I was informed that the International Correspondence Schools, in Scranton, [Pa.] had decided to teach languages with the aid of the phonograph and I was also told that Mr. Nelson Durand, whom I did not know at the time, had sold them the idea, he at the time being connected with the ICS. However, when I was sent to Scranton to make the different language records, I found that Mr. Durand was not in charge, as he was then in the employ of the National Phonograph Company and his place had been taken in Scranton by the French professor. I shortly returned to  
(Con't on p. 6)



One of the "cheaper" phonographs that Mr. Hayes complained about, Swiss made, ca. 1905 [?]. This model lacks the correct horn and governor weights. Does anyone know?



(Con't from p. 5)

Europe and it was some time before I met Mr. Durand. When I did he was then handling the Edison Business Phonograph.

### EDISON EXPANDS OVERSEAS

In 1903, Mr. J.H. White, at that time Manager of the Moving Picture Division and quite a favorite of Mr. Edison's, was sent to Europe to become Sales Manager in the British Isles and France, while Mr. Graf kept Germany, Austria, Belgium, Italy, Russia and the Scandinavian countries. Graf made Berlin his headquarters and White chose London for his. Mr. White brought with him a member of the accounting staff in West Orange, by name of John Joubert, also a Mr. Charles Squires, whom he made Assistant Manager. A few months were spent in Antwerp by Mr. White and Mr. Graf, and Mr. White brought to London with him Messrs. Thorhauer, Lehmann, and Content, so the staff in London at the start consisted of Mr. White, Manager, Mr. Squires, Assistant Manager, Mr. Joubert, Head Accountant, Thorhauer, Treasurer, Lehmann, Cashier, and Harold Lemoine, Price Agreement Department. At this time, Croyden Marks held power of attorney for T.A.E. Lemoine was sponsored by Marks and remained for about eight years.

The seven-story building at the corner of Theobold's Road and St. John Street was leased with the option of seven to fourteen years. Business increased rapidly and this necessitated a large number of employees. One of the first was Mr. A.F. Wagner, later to become the Edison representative in the British Isles.

When the Ediphone was put on the market in England, a gentleman by the name of Mr. Cecil White, an employee of the National Cash Register Company, applied for the management of that division and had no difficulty in qualifying for the position.

The moving picture business began to increase and the manager of that department was a Mr. Nichols, another very good man.

### PERMANENT RECORDING SITES

We had all during this time been making records of selections suitable for the English market and it was then decided that instead of having a traveling

outfit, we would open permanent departments in Paris, Brussels and Berlin and when records were needed for Russian, Italian, Norwegian and Swedish markets, we would send members of one or the other permanent departments to do the recording. The address of the London Recording Department at this time was 52 Gray's Inn Road — later moved to St. Johns Street, next to the Sales Offices. Of course, all these masters were shipped to America to be duplicated. Later it was decided to have our own factories in Europe and the first one was established in Brussels. A man by name of Van der Weghe, born in Belgium, but an American citizen, also a very fine tool maker and of course being able to speak the languages — French, Flemish and Dutch — was made superintendent of the factory. Mr. Wurth, Al. Wurth's father, was sent over to build the gold-plating plant. He was very familiar with the gold-plating, having done all the early experiments for Mr. Edison here in the Laboratory. The next factory established was in Berlin with Mr. Van der Weghe and Mr. Wurth assisting Mr. Grusser, who had been appointed Manager of the Berlin factory. It was then that a Mr. Reihl, born in Alsace-Lorraine, and, of course, being able to speak German, French and English, was sent from America to become the general superintendent of the factories and also to establish a factory in Paris. The factories in Brussels and Berlin met with great success, but the French one, which was established a little way out of Paris, at a place called Levallois, never amounted to much in France, as the cylinder record had already faded from the picture and the gramophones were in very strong.

### EUROPEAN SHAKE-UP

Mr. White remained at the head of affairs until 1906 when, due to several serious mistakes, he was relieved of his position as Sales Manager and Joubert and Squires returned to America. Mr. Gilmore, at that time President of the National Phonograph Company, sent his brother-in-law to London to take White's place. The brother-in-law's name was Mr. John Schermerhorn. Mr. Schermerhorn was quite successful during his stay and could, I am sure, have stayed much longer, but he became restless and homesick for the

(Con't on p. 7)



(Con't from p. 6)

States. I always felt that this was due more to a jealous feeling — thinking that the members of the executive staff here in West Orange were doing better than he was and getting places that he thought he was entitled to. At any rate, he decided to return and Graf again took command until such time as a new manager was chosen. Mr. Schermerhorn, it seemed, was not very diplomatic when seeking an increase in authority and salary, and Mr. Edison, not being in agreement with him, I believe told him in no uncertain words. After Mr. Edison had finished speaking to him, he then, as Mr. Gilmore told me personally, called him and told him to discharge Schermerhorn and all the rest of the Schermerhorn family who were employed by the company, and also to get rid of A. Westee, Office Manager, who was in no way connected with the Schermerhorn family, but who, I think, was brought to Orange from Brooklyn through the influence of the Schermerhorn family and Mr. Gilmore. Mr. Gilmore followed Mr. Edison's instructions, but also resigned himself.

### **EDISON HIRES COLUMBIA EXECUTIVE**

Mr. Frank Dyer at the time was Mr. Edison's legal adviser and he was appointed President, to succeed Mr. Gilmore. Mr. Dyer was very friendly with the Columbia Graphophone executives, one of whom was Mr. Paul Cromelin, a Vice-President, and Mr. Dyer induced Mr. Cromelin to consider filling the vacancy in London. In the meantime, Mr. Graf continued to administer, with the help of Mr. Wagner, who I had convinced him was the best choice, although Graf was really strong for Thorhauer. However, Wagner became Assistant Manager. The burden became too great for Mr. Graf later and he asked to be released from the London responsibility. Mr. Paul Cromelin became Graf's secretary [?] and Wagner his assistant. Cromelin, as I judged, was a very good man and became very popular with the trade and also all the Edison employees. His troubles, however, soon began to put in an appearance, Mr. Dyer having promised him many things, some of which he did not have the power to give, and this made things very uncomfortable. For instance, Cromelin was led to believe that he had sole control of the storage battery

in the British Isles and he, of course, as soon as possible, attempted to cash in on it. A business exhibition was taking place in London at the time and Cromelin secured space for Edison representation and put in a very attractive exhibit of Edison storage batteries. The opening evening was very successful, but on the following evening, Cromelin, seated in a comfortable chair, was approached by a well-dressed gentleman who desired information about the wonderful battery. They spent quite some time discussing the battery business and then the gentleman inquired from whom Cromelin had authority to sell these goods. Cromelin was puzzled for a moment, but being a good talker, he proceeded to explain who he was and how he had the battery business given him. To his great surprise, his visitor soon convinced him that he was the representative of the Thomas A. Edison battery in Europe, and not Mr. Cromelin. The name of this gentleman was Minot. Cromelin stepped out of the picture immediately and of course was very much disappointed in Mr. Dyer. I believe Mr. Dyer resigned soon after and our business became very good in England, and, in fact, all over Europe.

### **PARIS AND BERLIN**

When we opened the sales offices in Paris, a gentleman by name of Kaltenecker was made manager. The names of the office employees I cannot recall. There were, however, only about three or four. The Recording Department was on Rue Notre Dame de Victoire near Rue Quatre de Septembre. Our music director was the assistant director of the Garde de Republique Band in France. This gentleman's name was Fontbonne. He was really the flute soloist in the band and was quite a famous man. His assistant was a Mr. Aschard. The musical critic was a Mr. Henri Rommel and the recorder's name was Albert Bernard. Later an Englishman by name of Calloway succeeded Mr. Kaltenecker and remained manager for several years. He was then succeeded by Mr. Lehmann from the London office. Mr. Lehmann remained in Paris until two or three days before England declared war on Germany in the First World War. He disappeared then — just walked out and locked the doors. We later discovered that all the time he was with us, he was a

(Con't on p. 8)



(Con't from p. 7)

reserve officer in the German Army!

The Berlin staff grew very rapidly but, as the recording department was a considerable distance from the Sales Offices, I never became too well acquainted and of course do not recall names other than Sales Manager Graf and Grusser, Superintendent of the factory. The recording staff consisted of: Hans Quadfasel, Recorder, and Carl Nebe, Assistant.

### NEW ARTISTS AND BACK TO THE STATES

After the Brussels factory had been running about five years, Mr. Van der Weghe returned to America and Mr. Edward Aitkin and Mr. Richard Tighe were sent by Mr. Gilmore to close the Brussels factory and transfer machinery to London. This was done in a very short time and we were soon manufacturing records in Willisden - North London. After Messrs. Aitken and Tighe had everything running smoothly, they returned to America and our friend Mr. Reihl took over the management. It was only a short time when labor troubles arose, through poor management on the part of Reihl, and Mr. Edison decided to stop production in Europe and send all masters to America. It was after this that Mr. Edison insisted on our visiting every country and almost every town in Europe to make trial records of anyone who had any real ability. I sent Mr. A. Wagner, London Recorder, and he was accompanied by Mr. Tosi, from America, to make these trials and all were sent to West Orange and tested by Mr. Edison. After considerable time, Mr. Edison made his choice and contacted the singers he thought best suited for concerted selections and they were called to London. We started rehearsals and it was found that the artists could not converse with each other without interpreters and then they did not sing the same operas. If they did sing the same opera, what you would have would be a Russian, Frenchman, German and Italian singing in their native language when making, for instance, the Quartette from **Rigoletto** or six different tongues in the Sextette from **Lucia**. I wrote and gave Mr. Edison this information and he instructed me to do the best I could, which I confess was not so good. Soon after this, the First World War started — 1914 — and we closed all record business in Europe and I returned to America in November, 1914. **William Hayes**

### NOTES

(1) The National Phonograph Company was formed on January 24, 1896, so it is not clear what Mr. Hayes was doing in 1895. The first Edison cylinders were probably not recorded at West Orange, but by Leeds and Baldwin, and then perhaps sent over for duplication.

(2) The Edison Concert cylinders were first made toward the end of 1898, from the then current catalog. They were 5" in diameter. Edison had been using 5" masters earlier, but none, as far as is known, were placed on sale before late 1898.

(3) Chinese records are not listed by Edison until 1906, so these cylinders may have been issued by Peter Bacigalupi. Before the great fire on Market Street, Bacigalupi issued records that were not listed in the Edison catalogs, such as the rare ones by Billy Murray.

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(Con't from p. 13)

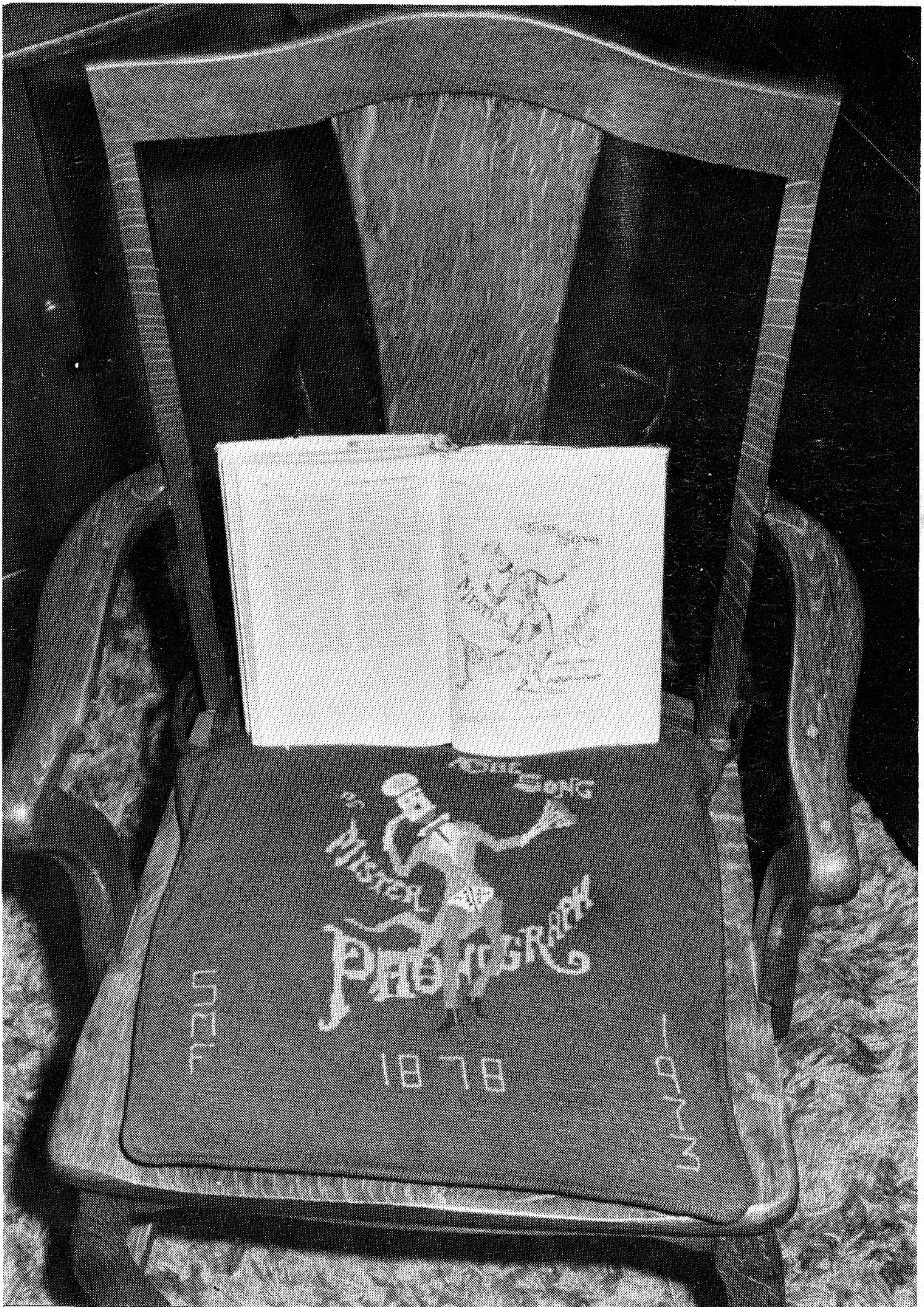
statement that "coon songs" became known euphemistically as "mammy songs" after Jolson's success with **My Mammy** (p. 56). The two types may be related, but they are hardly the same. In all, though, Mr. Pleasants handles a wealth of factual detail very well. His sorting out of the confused early recording history of Bessie Smith, for example, is careful and precise.

There are many photographs and the book is fully indexed as to artist references (many others are mentioned and are pictured besides the 22 who serve as chapter headings). There is also an introductory essay on popular singing styles in the U.S. One regrets only the lack of a bibliography or discography.

Although Mr. Pleasants' musical analysis tends toward the technical (vocal ranges, techniques of phrasing, etc.), his narrative is well-written and engaging, even to the lay reader. The book makes enjoyable and informative reading and is highly recommended to all who are interested in popular vocalists, their backgrounds and singing styles, particularly in the 1930's to the 1970's.

The book is available at your local bookstore for \$9.95, or may be obtained from the publishers, Simon and Schuster, 630 Fifth Avenue, New York, N.Y. 10020.





### THE SONG OF MR. PHONOGRAPH

Some of our subscribers are really multi-talented. Steve Freeman of Brooklyn, N.Y. has turned his hand to needle-point and produced a beautiful pillow for his music room, in blue, gold, red, gray, and white. Propped up on it here is a copy of **From Tinfoil to Stereo** for comparison, but Steve actually used **APM's** facsimile poster #7 to execute the art work. As most of our readers know, this was the first song written expressly for the phonograph, published originally by the famed Schirmer's Music Publishing Company.



## AMERICAN EXPRESS DISCOVERS EDISON

Reader Shawn Cherry of Greenwich, Connecticut, has sent in a surprising clipping from a recent issue of **First Choice**, a special gift magazine published by American Express for holders of its charge card. There on page 28, among the dozens of gifts you didn't have the nerve to order for yourself, was an original Edison Diamond Disc! Of course, since it was being sold as a decorator item, it came framed under glass, mounted above its own original record jacket. And in case you were the kind of person who thought records should be heard as well as seen, you would also receive a tape cassette of the selection. If you should still be skeptical of the disc (as if anyone would spend like Edison to get a perfect "hillandale" disc!), you would also receive a certificate of authenticity. The price for all of this rare material(!) was \$70.00 plus \$2.95 for postage and shipping. We wonder how well it will sell. At these prices, some of our readers would be millionaires! The sad (?) fact is that these records can still be purchased for 50¢ to \$1.00 apiece for average titles.

Seeing this gift item advertised reminded us that there was a similar offer during the early 1960's, in a publication distributed for the customers of Diner's Club. There were Edison Standard Phonographs for sale, by credit card, for something over \$100.00 apiece, an amount at the time quite excessive (Ah, the wonders of modern promotion and advertising!). Two items like these, over a ten-year period hardly constitute a trend, but who knows what treasure will turn up next in the mass media? We hope **APM** readers will keep us posted.

## SUBSCRIPTION RENEWALS

As the time to renew to **APM** draws near, we would again like to thank our readers for their continued interest and loyalty this past year. Even though a recent fortune cookie pointed out to us that "A hobby is a lot of work you wouldn't do for a living," we feel that life wouldn't be worth living without a hobby! This is a good occasion also to explain again how subscriptions to **APM** work. All subscriptions run on a January to December basis. This is done for two reasons: one, we do

not have the bookkeeping machinery to "code" subscribers in and out at different months during the year, and two, we have found that most subscribers hold onto their back issues for reference purposes. So, if you have a current one-year subscription, it expires with the December issue. For your convenience, we have enclosed a renewal form, with an extra bonus of free advertising which we hope you will use. If there is no form enclosed with your issue, it means that you have a 2-year subscription and will automatically receive all 1975 issues.

The coming year, and the slight increase in rates, promise additional features, news and special services. We hope to increase the number of pages per issue as well as the length of individual articles, have some regular columns on re-recording techniques and record cleaning, and distribute more free instruction sheets for antique phonographs (already scheduled for free distribution are reprints for Zonophone, Busy Bee, and Edison Triumph phonographs; if you have a brochure suitable for reproduction, let us know and we will return your original unharmed.). As a subscriber, you will also have access to our free research service, and you will continue to receive your copies of **APM** via First Class Mail. We also hope that you are enjoying our new, easier-to-read type. We hope to make more use of this automatic typesetting capability and welcome any correspondence from collectors who wish to publish their discographical research. If there is sufficient interest, we will publish quality discographies at our expense.

Our new **Collectors' Directory** is now in production and we have enclosed the forms for this also. If you would like to be listed **free of charge**, just return the yellow card within a week. As you can see, this 2nd Edition will have many improvements, but will still cost only \$3.50 in advance (slightly more later). We do try to hold the prices down where we can! Many collectors listed during this past year have reported excellent results, both in making new contacts and in acquiring new machines and records. If you have a special service to offer our readers, be sure to take advantage of our "business card offer", where for a nominal fee, you can reach over 1000 collectors and dealers. We wish all of you equal success with this coming year's Edition, and of course would always appreciate any comments you might want to make.

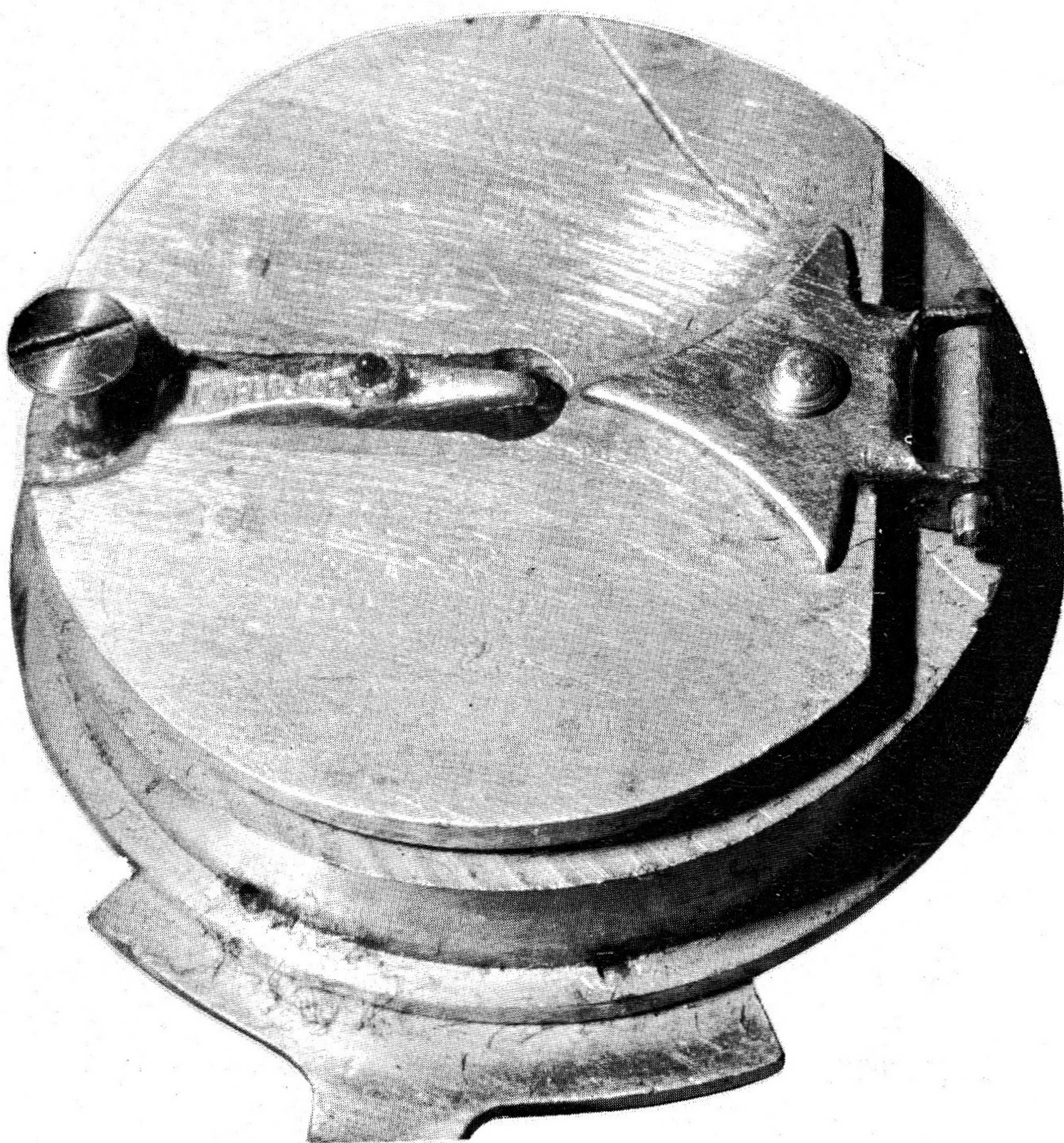




### **CAT MEETS ZONOPHONE**

If Francis Barraud had a cat instead of a mongrel fox-terrier, the world's most famous trademark might have been a little different. The machine here is an 1899 Zonophone, Type B, and the cat, a 1974 model, of uncertain ancestry. Paul Charosh, who owns both, says it never could have happened this way, since the cat doesn't even listen to him in person, and would never sit still long enough to be painted. Let's see now — The Victor Dog and the Zonophone Cat, side by side on the table sat,...





### **FLETCHER RE-DISCOVERED**

Readers will remember Ray Wile's article on the mysterious Fletcher Reproducer in the June-July issue of **APM**. Robert Chase, of Worcester, Mass., has kindly lent us his rare model for photographing and we are glad to picture it above. The sound is quite good, actually, but the "Pat. Appl'd For" on the reproducer never came to pass.



## BOOK REVIEW

Tim Brooks

Popular culture has a tendency to work its way into academic responsibility only after a suitable waiting period. Folk dances of the Middle Ages, the peasants' diversion of their time, have long since made the grade, while more recent phenomena, such as Afro-American jazz music of the early 20th century, is gradually, perhaps reluctantly, being admitted as worthy of serious study. Serious, intelligent books such as **The Great American Popular Singers** by Henry Pleasants will help to do the same for the modern popular vocalist.

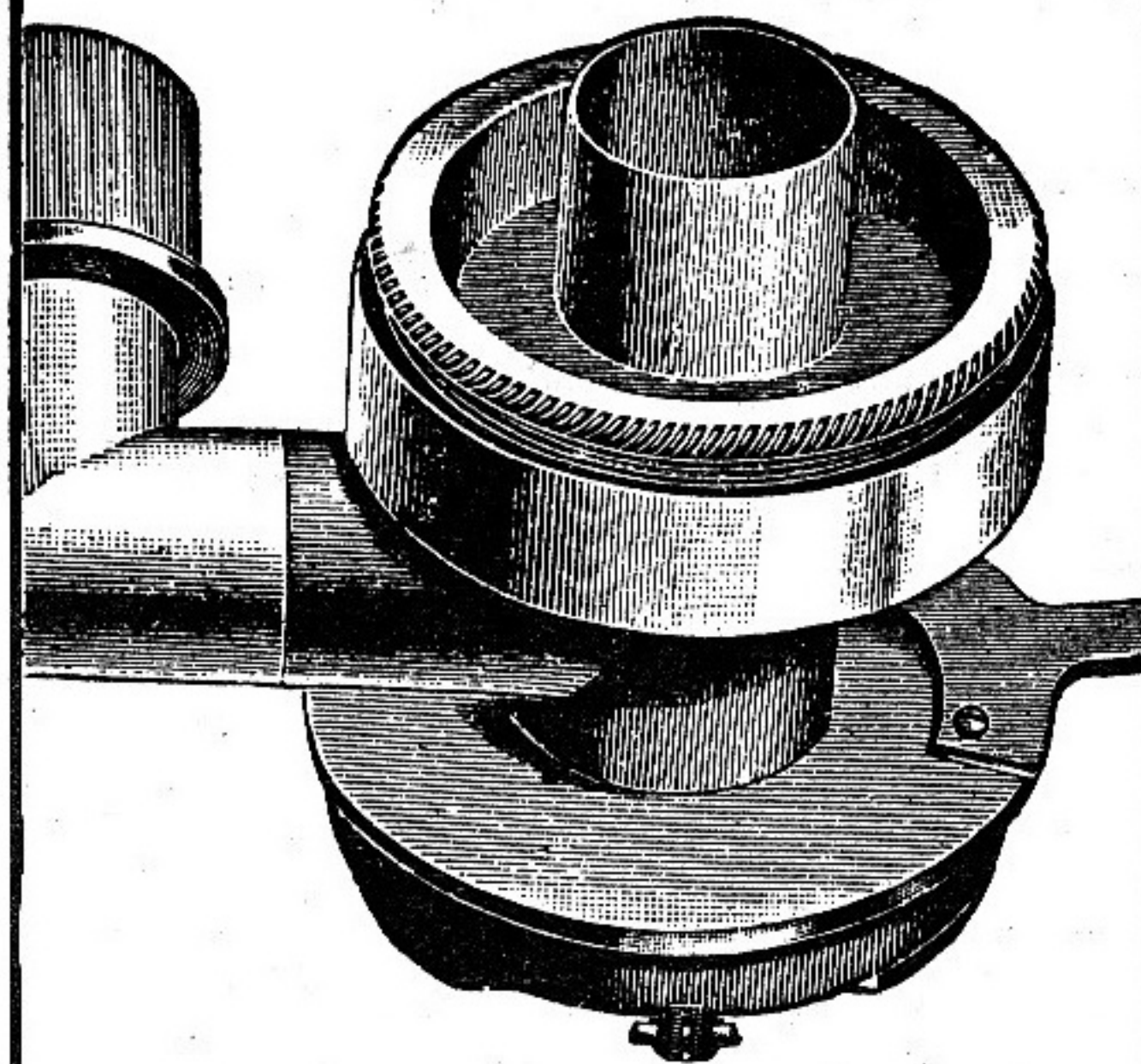
This new book devotes a chapter each to 22 artists, ranging chronologically from Al Jolson to Barbra Streisand. The approach is a combination of musicological and biographical elements, with many interesting insights into artists who have heretofore been treated in rather superficial (or impersonal) terms. The artistic judgments are subjective, but not self-indulgent, and one is aware that Mr. Pleasants has a solid musical background on which to base them. Certainly his credentials are impeccable: he is music critic for such publications as the **International Herald Tribune** (London) and **Stereo Review**, and has written several books on classical music.

The singers included are those who have influenced "most vividly" each of the major musical categories covered (blues, jazz, popular, country, gospel, soul, etc.) -- "originators of a style... or those who carried a style to its ultimate artistic and technical fulfillment." This is not primarily a commercial criterion, and so it results in the inclusion of a number of "musician's musicians" (e.g. Mildred Bailey) or those representing rather narrow fields (Mahalia Jackson, Bessie Smith) in preference to some commercially highly successful ones (Gene Austin, Ruth Etting, Dick Haymes, Tony Bennett).

The selection also tends toward the contemporary. None of the early phonograph pioneers are even mentioned. (One wonders if Mr. Pleasants has ever heard of Billy Murray or Henry Burr. Did they really have less impact on popular singing than, say, Bo Diddley?). Only 5 of the 22 vocalists had any sort of wide popularity in the 1920's, and almost half could loosely be called "contemporary" in the 1970's, even though their careers may have begun earlier (Sinatra, Presley, Johnny Cash, etc.).

Mistakes? A few are inevitable in a book so wide ranging as this one, but they are minor in context. Jolson's **I'm Sitting on Top of the World** (p. 58) was recorded in 1925, not 1929, and Ethel Waters' **Memories of You** (p. 92) dates from 1929, rather than 1930. A couple of judgments on historical background are questionable. Yodeling on record was hardly pioneered in 1924 by Riley Puckett (pp. 111-112). I have seen listings as far back as the 1894 Columbia cylinder catalogs for yodeling records (by Eddie Giguere, "well-known yodler of the Police Patrol Co."), and Pete Le Maire, George P. Watson (**Emmett's Yodel Song**) and others were turning out many such recordings by the turn of the century. Likewise, one wonders about the

(Con't on p. 8)



## Duplex Speaker

### NOTICE

Hans Illing has informed **APM** that a **Wilhelm Furtwaengler Society** has been successfully formed. Interested readers may write to Hans at 6112 West 77th Street, Los Angeles, Calif. 90045.

If you find a green renewal form enclosed with this issue of **APM**, it means that your current subscription expires with the December issue. We hope you will renew promptly and not miss a single issue!

### MECHANICAL MUSIC ITEMS

Wanted: Roller organs and music cobs or rolls. John Sanders, 4600 N. 26th Street, Arlington, Va. 22207. (9-74)

### PHONOGRAPHS FOR SALE

Edison Triumph Phonograph 2-4 minute type, with Diamond Reproducer, original repeating attachment, mounted in original floor-model mahogany cabinet, with 3 drawers to hold 210 cylinders. Nice condition, \$295.00. Prefer you pick up. Don Nelson, 50 Norton St., Freeport, N.Y. 11520. Tel. (516) MA3-6544. (9-74)



## PHONOGRAPHS FOR SALE

Edison Standard 2 & 4 minute phonograph, Model H reproducer, small horn: \$245. Edison Home Phonograph, 2 & 4 minute, Model H reproducer, small horn, \$225.00. Columbia Grafonola reproducer heads, \$10.00 each. Victor Model VV-IV Oak Victrola, \$85.00 Floyd L. Silver, 1168B Nutmeg Street, Fort Dix, N.J. 08640. (9-74)

Edison Triumph Cylinder phonograph, 1906, 2 minute, C reproducer, 14" brass horn, original finish, large motor, excellent condition, \$450. Dennis R. Peterson, 5701 - 40th Avenue South, Minneapolis, Minn. 55417.

Victor XXV School Machine, Victor V with oak horn, Zonophone Concert Grand (front mount), Columbia QQ; all machines excellent and original. David Schultz, 720 Caldenia Street, Dubuque, Iowa 52001. (9-74)

Fine Edison Opera Phonograph, complete, \$1500. Mae Star Phonograph doll, \$190. Mint Gems, Standards, etc., etc. Send \$3.00, refundable with order, for large illustrated list of phonographs, grind organs, toys, etc. Steve Leonard, 60 E. 12th Street, Apt. 6E, New York, N.Y. 10003. or Tel. (212) 786-6238. (9-74)

A Subscription  
to **APM**  
makes a wonderful gift!

Hand-crank Berliner, with vertical governor, similar to model on page 51 of Chew's **Talking Machines**. Lacks horn support, otherwise excellent condition, original decal and finish. Trade for or toward something in coin-operated phono, or sell for best offer. c/o Allen Koenigsberg, 3400 Snyder, Brooklyn, N.Y. 11203.

## PHONOGRAPHS FOR SALE

Brunswick radio-phonograph console, purchased 1924, (original invoice included). Needs repair. Best offer over \$100.00. For complete information, contact F. Branch, 28 Forest Drive, Bloomfield, N.J. 07003.

## PHONOGRAPHS WANTED

Want Victor I, IV, O, Front-mount E, MS\* Jr. Cecil Dancer, 1163 Cherry Ave., San Jose, Calif. Or Tel. (408) 286-0526. Thanks.

Buying and trading for phonographs, parts, parts machines, horns, records, etc. Also want music boxes, and roller organs. Entire collections considered. Please send price and description with first letter. L.M. Lackey, Jr., 505 Harmony Drive, Statesville, N.C. 28677. (4-75)

Wanted: Outside horn phonographs, antique radios and speakers. Also recording of "Cottontail" by Benny Carter's Big Band, circa 1943. L. Brassard, 2272 Aladin, Auteuil, Quebec, Canada.

Want antique phonographs in any condition — needed for spare parts. Please write. C.M. Schlegel, 3622 N.E. 10th, Amarillo, Texas 79107.

## HELP: I NEED PARTS!

Need horn and elbow for Victor VI (Six); either all brass or mahogany cross-band veneer. Must be in good condition. Don Sauvey, 1745 S. California Ave., Palatine, Ill. 60067.

Need turntable for Model 240 Reginaphone (Console); Doremus automatic vending machine; tintype photos of phonographs with horns. Gerald M. Tindall, 168 N. Willett #2, Memphis, Tenn. 38104. (10-74)

## HELP: I NEED PARTS!

Wanted — any parts for Columbia coin-operated Phonograph, Model S. R. Adams, 4393 W. 58th Street, Cleveland, Ohio 44144. (9-74)

Reproducer and horn support for Busy Bee Grand Disc phonograph, cover for Edison **Gem**, cover for Edison **Standard**. Have Edison and Victor reproducers, etc. to trade, or cash. Floyd Silver, 1168B Nutmeg ST.\* Fort Dix, N.J. 08640. (10-74)

Horn for Columbia BI Graphophone — must taper to a 1 7/8" opening, with outside threaded end (horn screws into tone-arm). Christopher Boardman, 781 Waverly Rd., La Porte, Ind. 46350.

I need a Deluxe floor-model Columbia Grafonola case, with carved lions' heads on the front corners. I will purchase this cabinet with or without the phono mechanism. Paul N. Ottenheimer, Parkville Road, Thorofare, N.J. 08086. (9-74)

Wanted: White metal head, reproducer, elbow for U.S. Banner, Jr. John Steffen, c/o Eastview Pharmacy, 573 King St. E., Oshawa, Ontario Canada L1H 1G3. (9-74)

Need long-shank crank, round knob (black), for early Columbia AH Disc Graphophone. Buy or trade. Thanks. Allen Koenigsberg, 3400 Snyder, Brooklyn, N.Y. 11203

## RECORDS FOR SALE

Old records on open-reel tapes. Send SASE for free list. Frank Olin, 18123 80th Ave. W., Edmonds, Wash. 98020. (9-74)

Hundreds of cylinder records of all types, 2-min. wax and Indestructible, 4-min. wax and Blue Amberol. No lists, by appointment only. Allen Koenigsberg, 3400 Snyder, Brooklyn, N.Y. 11203.



### RECORDS FOR SALE

Edison disc records and phonographs: Buy, Sell, Trade. Martin Kruit, 708 N. 6th Street, Yakima, Wash. 98901

### RECORDS WANTED

7" discs wanted — especially Berliner. Will buy any category or label. Any playable condition. Also pre-1925 catalogs. Send lists. Thanks. Ken Barnes, 261 S. Vinedo Avenue, Pasadena, Calif. 91107. (7-75)

3" Berliner discs with key-hole-shaped spindle hole. A. Koenigsberg, 3400 Snyder, Brooklyn, N.Y. 11203.

Want 7" disc records. State price and titles. Thanks. H.S. Chapman, Sr., 200 S. Dixie Hi-Way, St. Augustine, Fla. 32084.

Edison discs wanted. Please send for my numerical wants list. Will pay cash or will trade rare Berliner discs. E. J. Mathewson, 141 Fourth St., Toronto, Ontario, Canada M8V 2Y6.

Odd-label acoustically recorded discs wanted — Rex, Eagle, etc. Also pre-1925 dealers' record and phonograph advertising. Send lists please. Thanks. Ken Barnes, 261 So. Vinedo Avenue, Pasadena, Calif. 91107. (7-75)

Wanted: Busy Bee cylinders, Uncle Josh on the Blue Amberols, any books or literature on Cal Stewart. Please describe and price. Al Parrish, 4615 Stafford Avenue, Lansing, Mich. 48910. (9-74)

### PRINTED ITEMS FOR SALE

Interested in coin-slot devices of all kinds? Subscribe to the only newsletter in the field. Appears monthly. Send \$7.00 for a one-year subscription to THE COIN SLOT. Les Druyan, 681 Sherman Court, Westbury, N.Y. 11590

### PRINTED ITEMS FOR SALE

**TALKING MACHINE REVIEW INTERNATIONAL:** A bi-monthly magazine for all interested in cylinder or disc phonographs; the firms that made them; the artists on the cylinders and discs; repairs; and all the many other facets of the history of recording. Annual subscription is \$4.00, or \$8.00 by airmail. Write for free sample copy if genuinely interested. We have an expanding list of reprints of old catalogs, posters, and books. **TALKING MACHINE REVIEW**, 19 Glendale Road, Bournemouth, England BH6 4JA.

Original Victor Catalogs, Supplements, Reference books, 7" discs. Send stamp. Robert M. Pine, 5820 N. Oketo, Chicago, Ill. 60631.

Rare publications reprinted in limited numbers. **Mood Music, 1921.** "Psychological Benefits of Edison's Recordings, Names, Artists and Catalog Numbers." Illustrated, 32 pages, \$3.00 ppd. Also, 8-page pamphlet, **Directions for Setting Up the Edison Phonograph.** Illustrated, \$1.00 ppd., or send \$3.50 for both. B. Napshin, 2104 Ivy Place, Sarasota, Fla. 33580. (9-74)

To add to your enjoyment of our hobby, why not try a subscription to the **City of London Phonograph and Gramophone Society?** We despatch our magazine, **The Hillandale News**, by airmail for \$6.00 per year, or \$5.00 via seamount. There are six issues yearly, dealing with machines, records of all sorts, artists, and biographical notes. Subscriptions should be sent to: B.A. Williamson, 157 Childwall Valley Road, Liverpool, England LI6 1LA. Payment should be made to C.L.P.G.S.

### PRINTED ITEMS FOR SALE

Back issues of **APM:** Jan. to Dec. 1973, \$6.00 ppd. (Will rise to \$7.00 after Jan. 1, 1975). **Directory of Phonograph and Record Collectors**, 24 pages, only \$3.50 ppd. **Edison Cylinder Records, 1889-1912, With an Illustrated History of the Phonograph**, 200 pages, only \$12.95 ppd. (Will rise to \$14.95 after Jan. 1, 1975). Allen Koenigsberg, 3400 Snyder, Brooklyn, N.Y. 11203.

Our 1974 Christmas Cards depicting a charming family scene with Edison Phonograph are now ready. 14¢ each postpaid, minimum order, 15 cards (\$2.10). New Amberola Phonograph Co., 133 Main Street, St. Johnsbury, Vt. 05819. (10-74)

### PRINTED ITEMS WANTED

Seeking any information concerning my Victrola, Model VV-240; as yet I have no info on it. Please write. Charles Martin, Box 507, Station A, Searey, Ark. 72143.

Looking for a publisher for your discography? Why not contact **APM?** We can help!

### ITEMS FOR TRADE

Will buy or trade for Mahogany cygnet horn for Edison Home. Also need info on Victor Electrola #410. Shawn Cherry, 147 Stanwich Rd., Greenwich, Conn. 06830(9-74)

Trade, Diamond Disc or Diamond C reproducers for Edison H. Also many miscellaneous horns for Gem & Fireside morning-glories. Sell or trade: mainsprings, many types, cranks, needles, Victor & Columbia disc gears, new. Free list. Write H.C. Braker, 256 Knightsbridge Dr., Winnipeg, Manitoba, Canada R2M 4E9. (9-74)



### ITEMS FOR TRADE

Have open-works, disc-type, Standard Talking Machine, Edisons, Roosevelt & Sophie Tucker cylinders, and other records to trade for parts or phonographs I need. Alvin Heckard, RD 1, Box 88, Lewistown, Pa. 17044. (9-74)

Madame Herndon Talking Phonograph Doll, with 6 original cylinder records. Make trade offer. Also need "award decal" for Columbia Sovereign, Type BG. Anyone make this? Bill Sorice, 16 Hilltop Drive, Manhasset, N.Y. 11030. (9-74)

### MISCELLANEOUS FOR SALE

2 & 4 minute cylinders, (Sousa's Band, etc.); old 78 rpm discs. Parts for upright models of Victor, Columbia, Sonora, Pathe Model 125, and Edison cylinder machines. Long SASE for lists. Floyd L. Silver, 1168B Nutmeg St., Fort Dix, N.J. 08640. (9-74)

New diamond styli for Edison Diamond Disc and Amberol Machines. \$20.00 each, plus postage. Price includes installation in your T-bar. Send T-bar alone or entire reproducer. **The Talking Machine**, 1833 Powell Street, San Francisco, Calif. 94133. (10-74)

**Cortina** Spanish course on cylinders (1906?), \$75.00. **Cortina** Italian course on 78's, \$30.00. Vibrotone double-point needles, original packets of 200 needles (400 points), \$3.75; 100 (200 points), \$2.00. A large stock of unplayed foreign and domestic 78's, plus old 7, 10, 12's and "personalities," odd labels, etc. Can I fill your "wants"? Information for SASE. An audibly different shop — **Old Sound**, Box 333, Harwichport, Mass. 02646. Or Tel. (617) 432-9012. (9-74)

### MISCELLANEOUS FOR SALE

**Ragtime Rastus** jointed dancing doll for Victor and other disc phonographs. Excellent reproduction, admired by collectors. Complete mechanism and guaranteed to satisfy you. 50¢ for color photo, or send \$42.00 ppd. George Zalewski, 30 Lakeview Dr., Patchogue, N.Y. 11772. (7-75)

Decal for 2-4 minute Edison Standard bedplate, looks identical to original gold-leaf design — \$5.48 per set ppd. O.J. Tribe, 1040 Maxfield Dr., Ogden, Utah 84404 (10-74)

Black morning-glory horn, for Harmony or Columbia disc-type phono. 20" long, 18" bell, with original gold striping. Nice condition, threaded neck, 1 3/4" O.D. Write or call, \$40.00 plus shipping. Also have unusual penny arcade stereo viewer, called **Indian Chief**. Penny in slot for 9 different color stereo views. 4 different shows included, all original paint and parts. Light battery operated. Machine measures 12" x 8" x 8". \$85.00 plus postage. Steve Freeman, 2534 W. 2nd St., Brooklyn, N.Y. 11223. (9-74)

Hardbound facsimile edition of Edison Lab Manual, 182 pages, entitled **The Phonograph and How to Use It**, only \$12.95 postpaid for first copy, \$10.95 for second "gift" copy, if ordered at same time. This offer good until December 1, 1974. Order from Allen Koenigsberg, 3400 Snyder, Brooklyn, N.Y. 11203.

### MISCELLANEOUS WANTED

Need information on old typewriters? Send SASE to Don Sutherland, 28 Smith Terrace, Staten Island, N.Y. 10304. Will buy or trade for old typewriters for research.

### MISCELLANEOUS WANTED

Collector of Edison cylinder and disc machines. Private collection. Please write. Norris N. Oxley, Box 394, Woodruff, Wisc. 54568.

Want statue of the Victor Dog **Nipper**. Also known as His Master's Voice." Joe Dean, 600 Mason Street, Niles, Ohio 44446.

Edison Home Movie Projector (Kinetoscope), complete or parts, film, instructions (xerox OK), etc. For sentimental reasons, want accordion records by my uncle, Ivar Peterson, especially his Victors from 1920's — 1930's. E.G. Anderson, 326 W. Chevy Chase #7, Glendale, Calif. 91204. (9-74)

### ANTIQUÉ SHOPS

When in New York, visit **BACK PAGES ANTIQUES** for quality brass and oak at reasonable prices. Located at 3011 Avenue J, Brooklyn, N.Y. 11210. Or call (212) 252-7874. Mention this ad for a friendly **Hello!**

### SERVICES

Custom repairs. Almost any gears or parts made. Write first. **Star Phono Service**, 609 Fermery Drive, New Milford, N.J. 07646. (10-74)

**DB Musical Restoration and Leasing**. Georgia area, buying, selling, repair of all disc and cylinder wind-up phonographs. **DB Musical Restoration and Leasing**, 230 Lakeview Ave. NE, Atlanta, Ga. 30305. Or Tel. (404) 237-3556.

**PLEASE NOTE:** All ads for the December issue must be received before November 23, 1974. Remember, when you advertise in APM, you get results!